

ioh an iheru fandi alidit dau

denatur lepsi mndant. p. mag  
uel a. O. si. p. m. ad. oz. **A**ur tua.  
mē a. s. mana **A**k. n. e. iii. v. e. k. se  
ciou ordmē. 23. p. l. o. z. d. i. f. d. i. n. e. / p. l. a. u.

**D**

ur mndet ammus

as hē  
ss. u.  
tū. a.

unusquisque inquit tunc si qui parati sunt

Discantus

Bird & Jallis 1575  
Lachis Lm. 11.  
for 5 and 6 Parts.



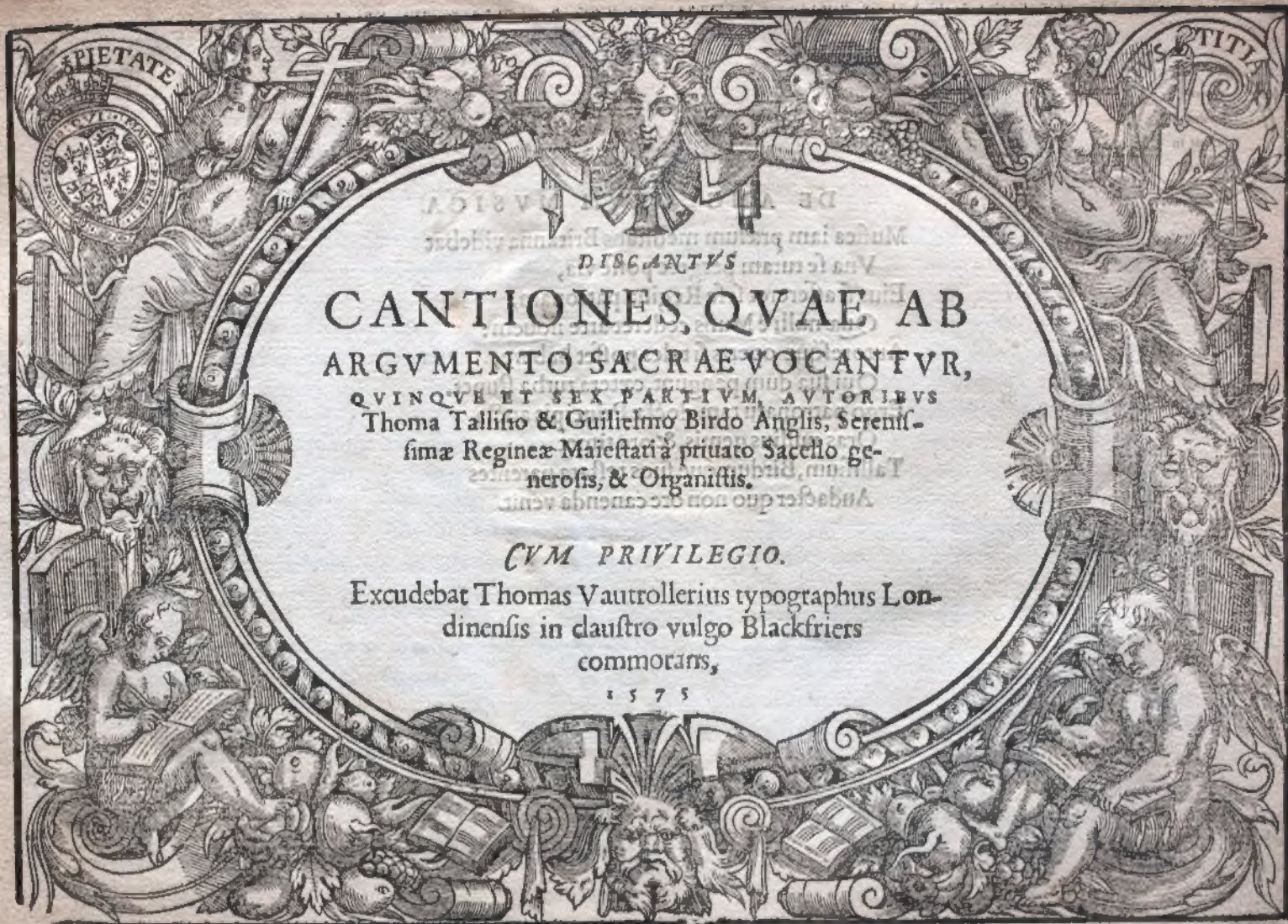


et habebunt et erunt p[er]na m[er]itorum et ag[ri]

in illis plures ueni d[omi]n[u]s et non teneant  
alia. **R.** Respondit. **A.** Iudex et p[er]e iudex

mus et p[er]itantes iudexum spem et adu[er]sum  
ic nos et. **cap.**  
**B.** tunc homo ut  
in eo. **R.** Respondit. iudexum et p[er]e iudex





DISCANTVS  
CANTIONES, QVAE AB  
ARGVMENTO SACRAE VOCANTVR,  
QVINQVE ET SEX PARTIVM, AVTORIBVS  
Thoma Talliso & Guiljelmo Birdo Anglis, Sereniss-  
simæ Reginae Maiestati à priuato Sacello ge-  
nerosis, & Organistis.

*CVM PRIVILEGIO.*

Excudebat Thomas Vautrollerius typographus Lon-  
dinenſis in claustro vulgo Blackfriers  
commorans,

1575



DE ANGLORVM MVSICA.

Musica iam prælum meditans Britanna videbat  
Vna se tutam pergere posse via,  
Eius si assereret sese Regina patronam,  
Quæ nulli è Musis cederet arte nouem:  
Autoresque operis si tales posset habere,  
Qui sua dum pangunt, cætera turba stupet.  
Ergo patronatu tam doctæ Principis aucta  
Oras nullius gentis, & ora timet.  
Tallifum, Birdumque suos testata parentes  
Audacter quo non ore canenda venit.



# SERENISSIMAE PRINCIPI

ELIZABETHAE DEI GRATIA ANGLIÆ FRANCIÆ

& Hiberniæ Reginæ &c. virtutis & vitæ fortunatum progressum.



Inobis res esset, Serenissima Princeps, vel cum ijs, qui artem Musicam, quia non norunt, non probant, vel cum ijs, qui ipsi iudicio ex arte carentes eius præstantiam admirabili sonorum effectu metuantur: Philosophos, Mathematicos, Rerum pub. architectos aduocaremus, qui eius necessarium Reipub. usum argumentis & experiētia, vel insensissimo Musici nominis hosti extorquerent: Poetas & allegoricè docētes quosdam Physicos citaremus, qui apud homines imperitos illos quidē, sed incredibili tamen rei Musica admiratione delinētos facile impetrarent, cum ea arte nullam esse aliam quæ de principatu possit contendere. Sed cum apud tuam Maiestatem res agatur quæ delectu tuo iudicium tuū prodidisti, & canendi peritiā tibi probari, in eo probas omnibus, quod ei arti ita semper regiē incubueris, ut in ea iam egregiè profeceris, & cum summis artificibus comparata, vel vacis elegantia, vel digitorum agilitate facile illis præmineas, satis erit in tua solius scientia & iudicio conquiescere, neque pluribus ad fidem rei faciendam argumentis uti, ne vel dubitando suspiciōē euentus a laudis videamur alicui ingenerare, vel nimis curiosa argumentatione, ali quid de tua Maiestatis præstanti iudicio detrahere, quasi vel parum consideratē eam primo cōplexā fueris vel iam de prioris sentētia vacillare cœperis, cui si nostrā operā probamus, omnibus eam probatā iri cōfidimus, cū iudicio tuo ab omnibus tantum tribuatur. Quia itaque es peritiā, Illustrissima Princeps, ad tuam Maiestatem, ut iudicem confugimus, quæ clementia ut ad patronam nos recipimus, quæ prolem hanc nostram tua auctoritate sic apud omnes tueare, ut nos ipsos liberalissimo tuo stipendio hætenus aluisti. Confidentie nostræ ignoscet Serenissima Maiestas tua, quod tantum principem sic ausi sumus interpellare, cum e solo voluntatis tuæ testimonio pendeat, debeamus ne ulterius in hoc genere progredi, an hoc vno libro labores nostro terminare. Deus. opt. Max. Maiestatem tuam diu, incolumiter, fortunatē nobis conseruet.

TUÆ MAIESTATIS

humillimi Seruientes. Tho.

Tall. & Guil. Birdus.

A ij.



Royal  
Academy  
of Music  
Library


6-10-78

5. *Staphylococcus aureus* (Gram positive, cocci, catalase positive, coagulase positive, novobiocin sensitive, DNase positive, gelatinase positive, urease negative, indole negative, methyl red positive, Voges-Proskauer negative, citrate utilization negative, nitrate reduction negative, hydrolysis of starch, gelatin, and casein positive, and hydrolysis of Tween 20, Tween 40, and Tween 80 negative).

1900

int.: Thelapoda, Heteropoda, Amphipoda, Isopoda, Tanaidacea, Cumacea, Decapoda, Stomatopoda, Crustacea

Revised: 1/1/1998



*[Faint, illegible handwritten text]*

T. VI.

THE UNIVERSITY OF CHICAGO



T.  V.

STATEMENT

...and the other side of the mountain...

subtilis-Hsp90 B-Hsp90



# IN MUSICAM THOMAE TALLISII, ET GVILIELMI BIRDII.

**Q**uanti sit precij res Musica, quamq; regendis  
Infantis animi motibus apta, docent,  
Qui numeros forme sedem cuiuslibet esse,  
E quibus efficitur Musica forma, docent.  
Quid? quod nemo docet, quoniam Respublica pacto  
Formanda, & quoniam prima iuuenta modo,  
Quin idem doceat, primam quod Musica sedem  
Obtineat, primo sitq; docenda loco.  
Quid? quod & insignes medici, qui sana valere  
Corpora, & à morbis antè tuenda docent.  
Hec duo commendant nobis, ut corpora motus  
Conseruet, mentem Musica sana regat.  
Cum medicis, & philosophis annosa vetustas  
Conspirans hanc est tota sequuta viam.  
Sed neque posteritas, quacum nunc vivimus, illam  
Non probat, aut à se prorsus abire iubet,  
Quamvis certa loci, & rerum discrimina ponat,  
In quibus hanc nimiam non placet esse sibi.  
Hoc tamen obtinuit communi Musica iure,  
Ut quò quisque sapit rectius, ornet eam.  
Hoc etiam obtinuit, quo summo iure triumphet,

Quo vivet, quamvis cetera mortis erunt,  
Regia Maiestas at atis gloria nostra  
Hanc in delicijs semper habere solet.  
Nec contenta graves aliorum audire labores,  
Ipsa etiam egregiè voce manuq; canit.  
Hanc alie gentes, ut eam vel semper amarent,  
Ausu sunt scriptis nobilitate suis.  
Illustres anime, quia, qua cecinere scienter,  
Non inviderunt omnibus illa cani.  
Harum nostra prius magnos mirata labores  
Anglia, sed semper passa latere suos,  
Tallissum, Birdumq; duces iam nacta tubenter,  
Qua peperit, patitur pignora luce frui:  
Atque per externas gentes, qua gratia prælo,  
Iudicio artificum discutienda vehi.  
Tantum illis tribuit, quos primos deligit, ut sic,  
Iudicio patrie siquid honoris inest,  
Nomen honoratum sibi promereatur uterq;  
Musica quàm magnum perنيا nomen habet,  
Quorum iudicio fidens se pandit apertè  
Musica, quam Oceani Regia dives alit.

Richardus Mulcasterus.



IN EANDEM THOMAE TALLISII,  
ET GVILIELMI BIRDI MVSICAM.

**E**xtera quos genuit tellus, cum nominis alma  
Musica præcones cerneret esse sui,  
Illorumque opera per summa cacumina laudum  
Se celebrem vulgo conueniente vehi:  
Orlandum numeros diuina voce sonare,  
Edere & immensa posteritatis opus,  
Suauia Gombardum modulamina fundere dulcem,  
Clementem placidos concinuisse modos,  
Temporis Alphonsum nostri Phænica creare  
Carmina, quæ Phœbus vendiceret esse sua:  
Denique nominibus plena omnia talibus, Anglum  
In nullo impressum nomen habere libro.  
Penè subirasce cepit, nostrosque Britannos  
Indignos donis insimulare suis.  
Quos certò scierat multum potuisse canendo,  
Miratur nullos edere velle libros.  
Cuius cum cuperent tristem finire querelam,  
Tallisius magno dignus honore senex,  
Et Birdus tantum natus decorare magistrum,  
Promittunt posthac non fore, vt ante fuit.  
Cudendosque suos cantus, sua carmina curant,

Illa aliorum oculis passus vterque legi.  
Quæ quo iudicio sint edita, iudicet ille,  
Qui cum iudicio, quæ legit, illa legit.  
Certè ego, si pueris rudibus censura daretur,  
Diuino auderem dicere nata stylo,  
Digna quæ toto circumferrentur in orbe,  
Anglia quò ciues iactitet esse suos  
Hæc habui, venerande senex, mihi magne magister,  
Danda tibi mentis conscia signa mea.  
Hæc habui, iuuenis nostræ spes altera gentis,  
Quæ fundo in laudem carmina nata tuam.  
Communemque mihi tecum sic omo magistrum  
Carminè, vt Harmonici tu potes arte modi,  
Quod si quando mihi dederit diuina voluntas,  
Musica cum linguis iungere vt arma queam.  
Nulla voluntatis deerit pars debita nostræ,  
Quin debere mihi se quoque Musa putet.  
Interea, mihi dum succrescit longior ætas,  
Hæc vobis amici sint bona signa boni.

*Ferdinandus Richardsonus.*



**S** Al ua tor mū di salua nos, salua nos, sal ua tor mū di

men salua nos, qui per cruce & san guine & sanguine re de-

mi sti re de mi sti nos, \* auxi li a re no bis au xi li-

a re nobis te de pre camur Deus no ster, Deus no ster re de pre ca-

\* mur De us no ster De us no ster De us no ster,



V. Voc.

T. Tallis.

## DISCANTVS

All. T. T.

Cant.

V. 2

**A** b sterge Do mi ne ij  
 Sta me a quæ in sci en ter iu uenis fe ci, & i gno sce pœ ni ten ti, nam  
 tu es De us me us, nã tu es De us me us, ti bi so li fi dit a ni ma  
 me a ti bi so li fi dit a ni ma me a, tu es sa lus mea ij  
 tu es sa lus mea, ij do lo re me um re statur la cri maz

meæ



V. Voc. T. Tallis.

DISCANTVS

6



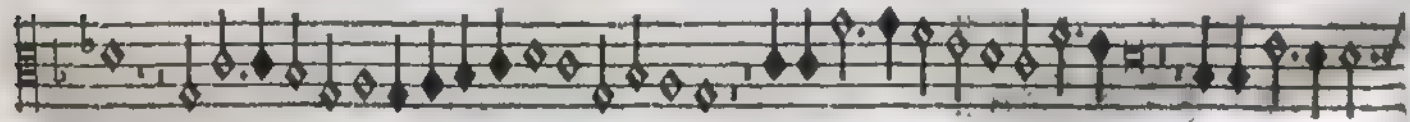
me & dolorem u, testatur lachrimæ me & sis memor Domine, ij



sis memor Domine, bone uoluntatis tuæ, bone uoluntatis tuæ



\* nunc exaudi preces meas, nunc exaudi preces meas & serui et per-



uui & serui et per æ uui per æ uui tibi spiritus meus, ij



& serui et per æ uui tibi spiritus meus, A me.

B



V. Voc. T. Tallis.

DISCANTVS

7

**I**

N manus tu as Do mi ne, cômêdo spi. ritum meum, re de mi sti me Domine,

De us ve ri ta tis, cômêdo spi ri tum me um, re de mi sti me Domine, De us ve ri-

ta tis, cômê do spi ri tum me um: re de mi sti me Do mine De us ve-

ri ta tis.

mus. A. m. : . . .

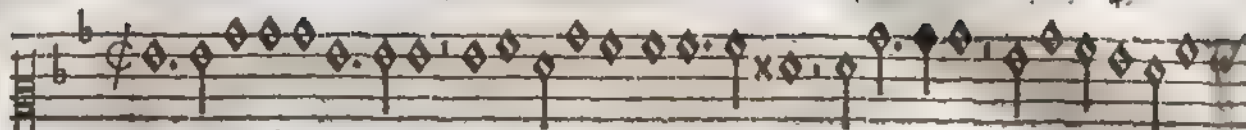
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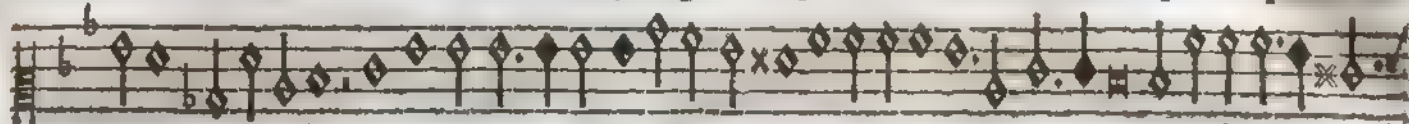
V. Voc. W. Birdi.

DISCANTVS

E



mendemus in me li us, quæ i gnorâter pecca ui mus, ne su bi to pre o cu pa ri di-



emor tis, quæramus spa tium pœ ni ten ti æ, & in ue nire nô possumus, at tende Domi-

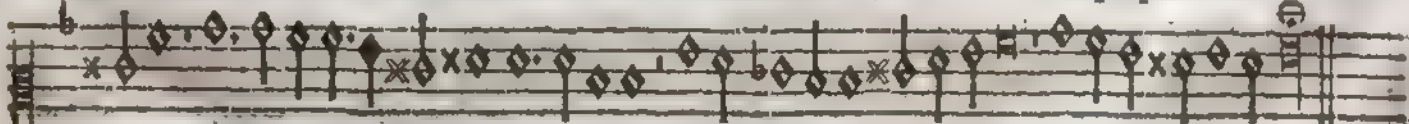


ne, & mi se re re, qui a pecca uimus ti bi qui a pecca uimus ti bi.



Secunda  
pars

Ad iuu a nos De us sa lu taris nos ter, ij & propter hono-



re no minu tu i, li be ra nos ij li be ra nos, li be ra nos,

B ij



V. Voc. W. Birdi.

DISCANTVS

5.

**L** I be ra me Do mine ij. li be ra me Do-  
mine, & pone me iux ta te, iux ta te & pone me iux ta te, ij & cuius-  
uis man<sup>9</sup> pugnet cōtra me pugnet cōtra me cō tra me & cuiusuis man<sup>9</sup> pugnet cōtra me  
ij pugnet con tra me. **D**i es mei trā si-  
e runt ij trā si e-

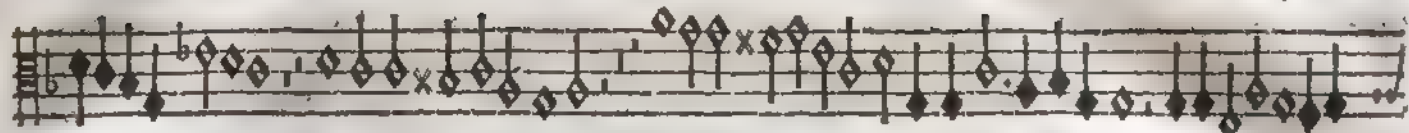
Secūda  
pars.

run



V. Voc. W. Birdi.

DISCANTVS



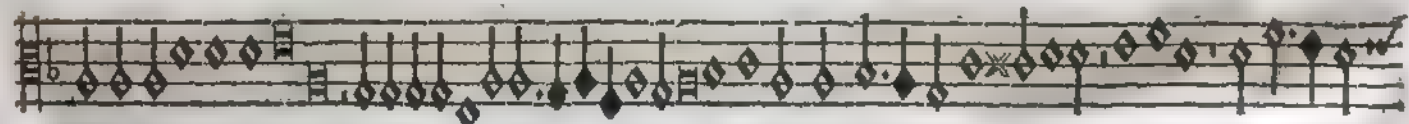
rū, cogi ta ti ones meæ ij diffi pa tæ sūt, ij



cogi ta ti ones meæ diffi pa tæ sūt ij torquētes cor.



me um, ij ij cor me um,



noctē vetterūt in diem, ij & rursū post tenebras spe ro lucē, & rursū post te nebras

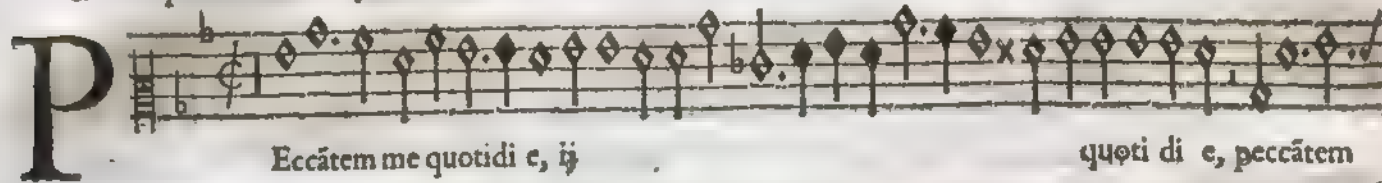


-spero lucē ij post te nebras spero lucē, ij





& rursū post tenebras spero lucem spero lucem ij spero lu cem ij



Eccātem me quotidi e, ij

quoti di e, peccātem



me quoti di e ij

& nō me pœni tē tē ij

& nō me &

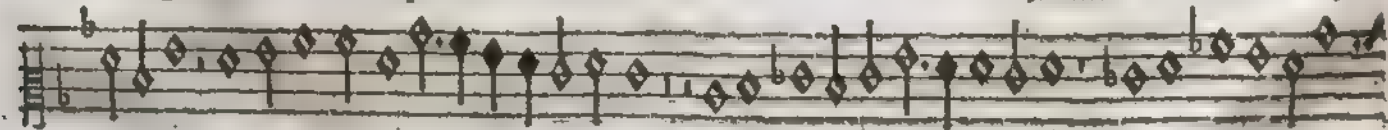


nō me pœniten

tē pœniten tē timor mortis cōtur

bat me, cōtur

bat me ij



timor mortis cōtur

bat me: ij

timor mortis cōtur-

bat

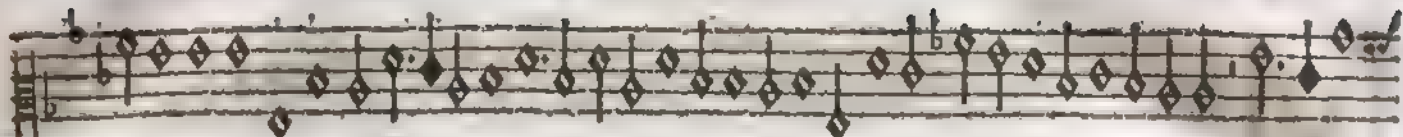


V. Voc.

W. Birdi.

DISCANTVS

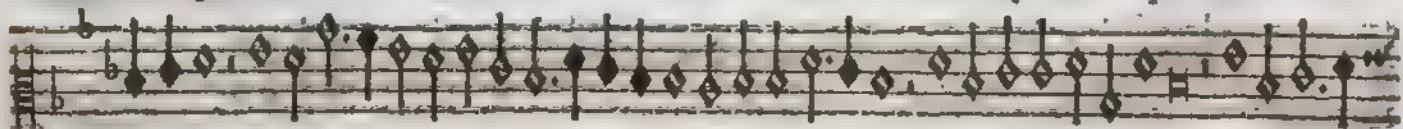
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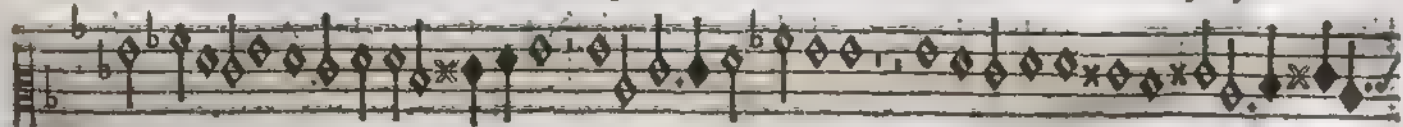
bat me cōtur bat me, ij. qui a in ia ferno, in inferno qui a in inferno in inferno, nul la est



redēp. ti o, qui a in inferno nul la est redēp ti o redēp.



ti o: nulla est redēp ti o redēp ti o ij mise re re me i Deus, ij



& salua me, ij mise re re me i Deus, & salua me ij salua



me: misere re mei Deus, & salua me, misere re re mei Deus, ij

& sal ua me ij



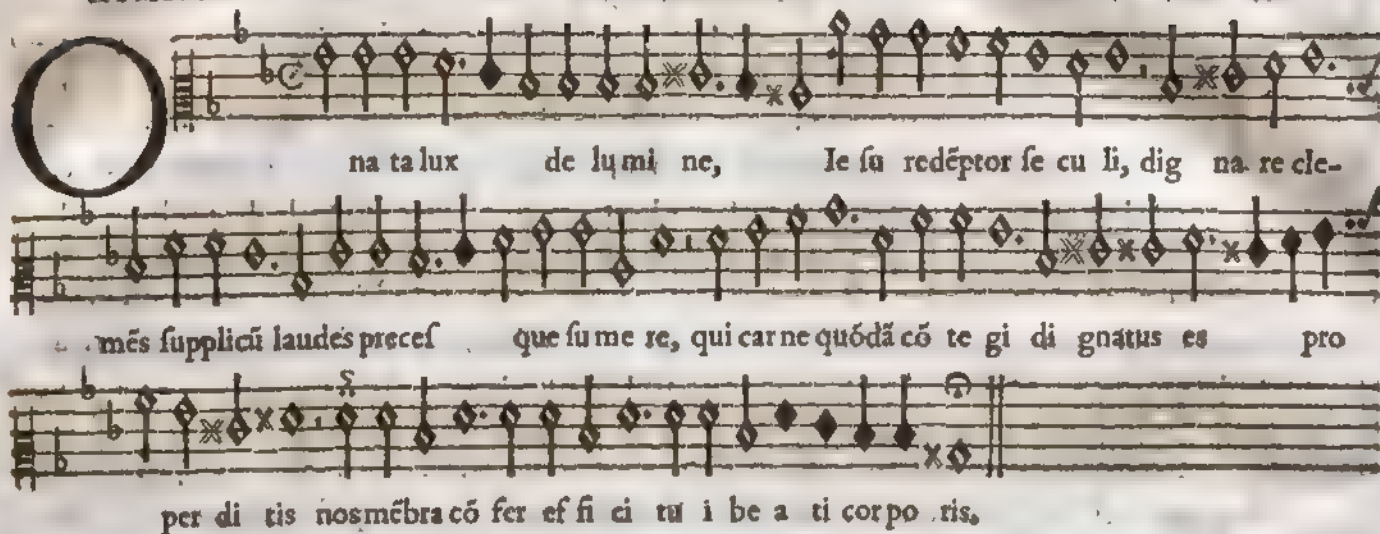
V. Voc. T. Tallis.

DISCANTVS

158 W 157 37

**M** I hi au tē nimis ho no ra ti sūt a mi ci tu i De us, tu i De-  
us, mi hi au tē nimis ho no ra ti sunt ho no ra ti sūt a mi ci tu i De-  
us, ij nimis cōfortatus est p̄ci pa tus e o rū p̄ci pa tus e o rum,  
nimis cōfortatus est p̄ci pa tus e o rum, p̄ci pa tus e o rum, ij  
p̄ci pa tus e o rum.





na ta lux de lumi ne, Je su redēptor se cu li, dig na re cle-

mēs supplicū laudēs preces que sume re, qui car ne quōdā cō te gi di gnatus es pro

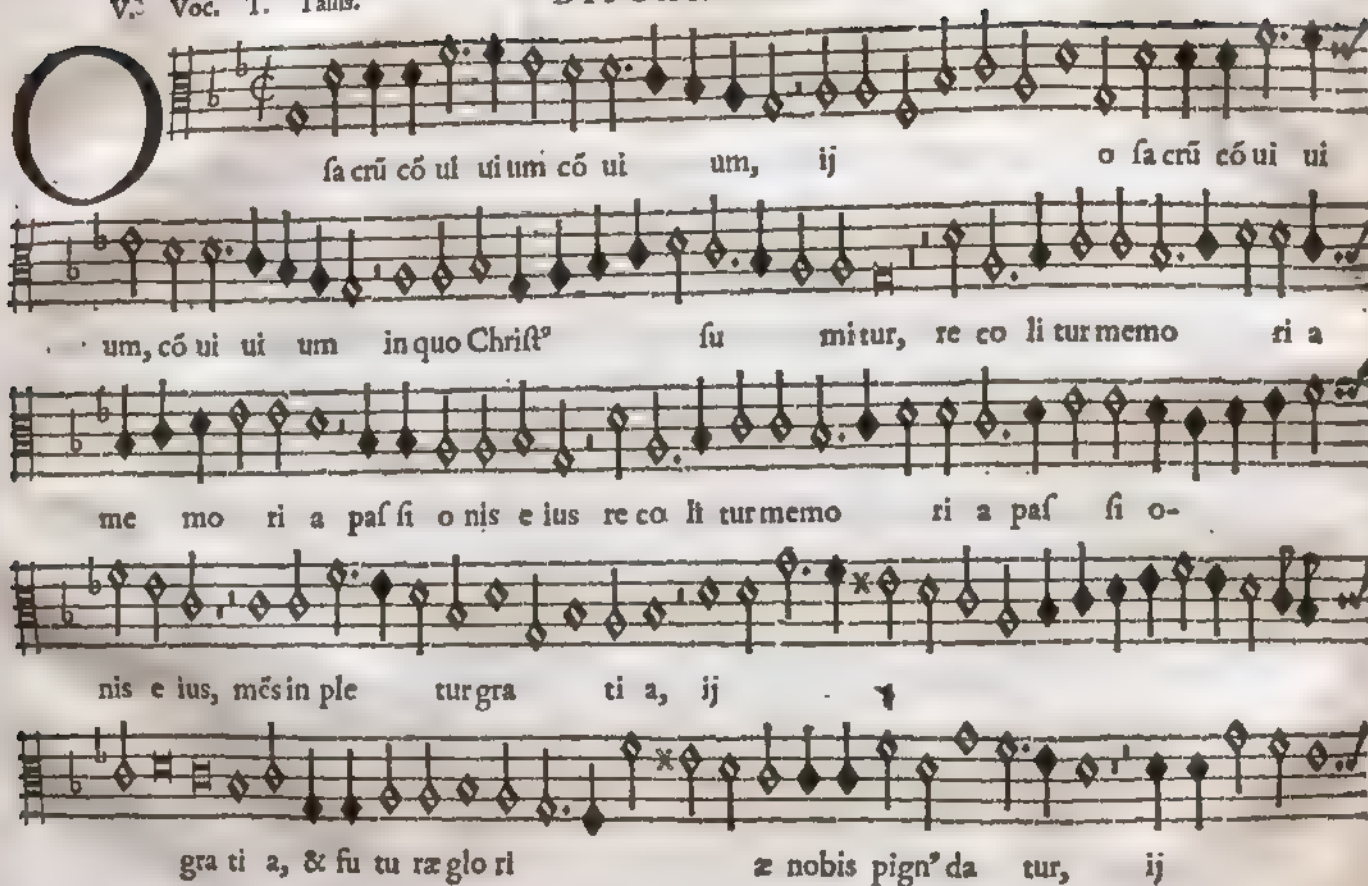
per di tis nos mēbra cō fer ef fi ci tu i be a ti corpo ris,



V. Voc. T. Tallis.

DISCANTVS

9



sa crū cō ui ui um cō ui um, ij o sa crū cō ui ui

um, cō ui ui um in quo Christ⁹ fu mitur, re co li tur memo ri a

me mo ri a pas si o nis e ius re co li tur memo ri a pas si o-

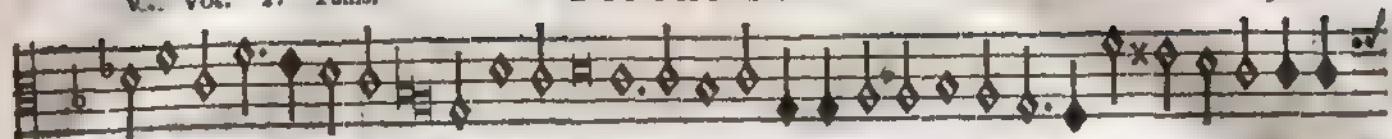
nis e ius, mēs in ple tur gra ti a, ij

gra ti a, & fu tu rz glo ri z nobis pign⁹ da tur, ij



V. Voc. T. Tallis.

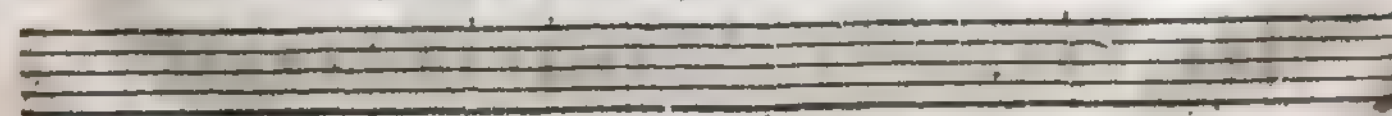
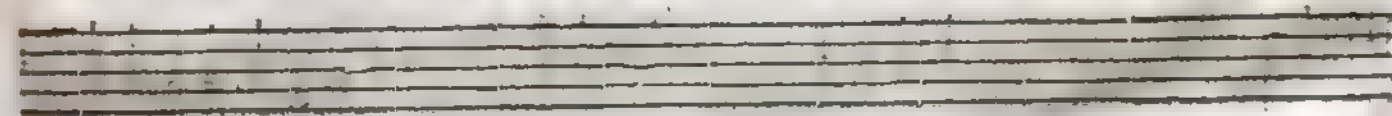
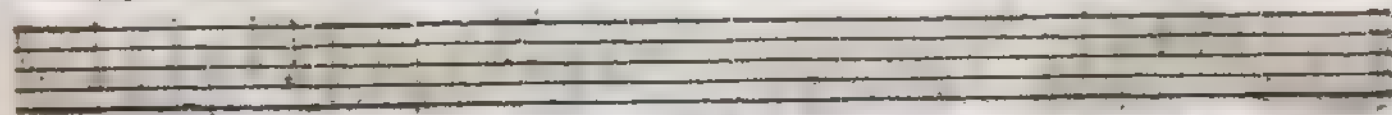
DISCANTVS



nobis pig nus da tur pignus datur, & fu tu ra glori æ nobis



pignus da tur ij nobis pig nus da tur, ij



**A** S pi ce Do mi ne, qui a fa cta est, de so la ta ci ui tas, af pi ce

Do mi ne, qui a fa cta est qui a fac ta est de so la ta ci ui tas qui a fac ta

est de so la ta ci ui tas, ij de so la ta ci ui tas ci-

ui tas, plena di ui ti js, plena di ui ti js, ij

se det in tri sti ti a, se det in tri sti ti-



VI. Voc. W. Birdi.

DISCANTVS

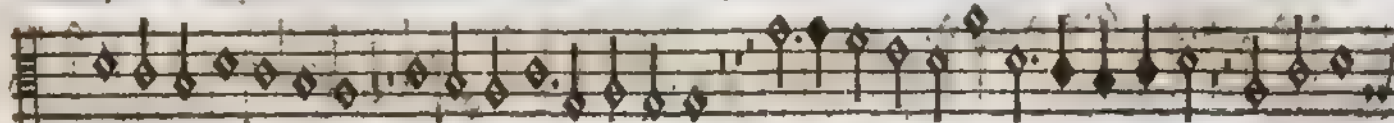
1710



a tri sti ti a, non est qui cō so le tur e am, qui cō so le tur e am, ni si tu Deus nos ter,



ni si tu Deus nos ter, ni si tu Deus nos ter, ni si tu Deus nos ter,



ni si tu Deus nos ter, ni si tu Deus nos ter, ni si tu Deus nos ter,



ni si tu Deus nos ter, ni si tu Deus nos ter, ni si tu Deus nos ter,



ni si tu Deus nos ter, ni si tu Deus nos ter, ni si tu Deus nos ter,

1710

C iij

**A** T tol li te por tas pri ci pes ve ftras ij

principes ve ftras: attol li te por tas prin cipes ve ftras, attol li te por tas

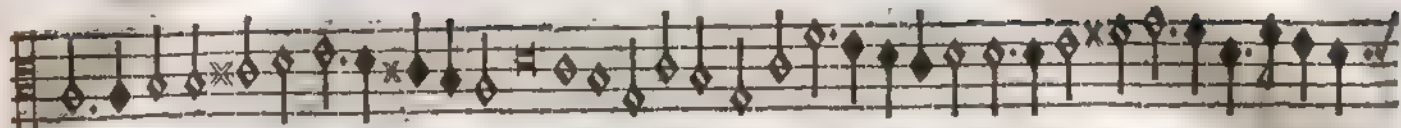
& e le uami ni portæ æ ter nales & e le uami ni portæ æ ter na les ij &

intro i bit rex glo ri æ: ij rex glo ri æ & intro i bit rex glori-

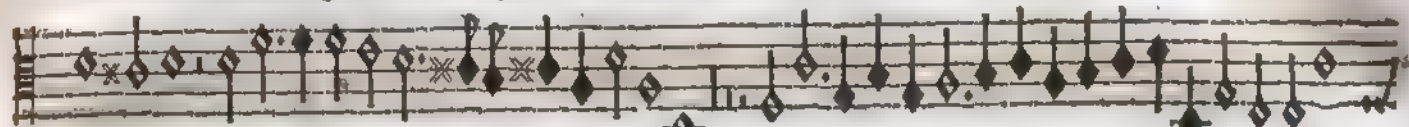
æ, ij quis est i ste rex glo ri æ. Domi nus fortis & potēs in præ li o,

Domi





Dominus vir tutum ip se est rex glo ri a, ip se est rex glo ri a, Dominus virtutum ip se est rex



glo ri a. Glo ri a Patri & Fi li o, & Spi ri tu i san cto &



spi ri tu i san cto: Sicut erat in prin ci pi o & nūc &



sem per, & nūc & se per, & in se cu la se cu lo rū, A-



men. se culorum A men. Si cut & c.

**O** Lux be a tri ni tas, & princi pa lis v ni tas, jam sol re ce dit ig ne us,

in fun de lu men cordi bus, ij in fun de lu men cordi bus,

Te mane lau di car mi ne, te de pre cemur ve spe ri, ij te no stra sup plex

glo ri a, te no stra sup plex glo ri a per cūcta lau det se cu la se cu la, per cūcta lau det

se cu la, ij



**D**

E o Patri fit glo ri a fit glo ri a, De o pa tri fit glo ri a e iusque so li Fi li o

ij cū Spi ri tu pa ra cle tis ij cū Spi ri-

tu pa-ra cle to & nūc & in per pe tu um, ij in per-

pe tuum, & nūc & in per pe tu um : ij & nūc & in perpe-

tu um, ij A men. A men. A men.

**D**

**D** E relinquit im pi us viam su am, viam su-  
 am, de re linquit im pi us viam suam vi am suam, vi am su am & vir in iquus  
 con gi ta ti o nes su as, & re uer ta tur ad Do mi-  
 num, & non se re bi tur e ius & mi se re bi tur e ius, quia benignus &  
 mi se ricors est & mi se ricors est, benignus & mi se ricors mi se ricors, est & prae  
 stabi-



V. Voc. T. Tallis.

## DIECANTVS

sta bi lis su per ma li ti 2, Do mi nus De us no ster

Dominus De us no ster, De us no i ster Dominus De-

\* us no . ster. Dominus De us no . ster.

Dij

V. Voc. T. Tallis.

DISCANTVS

14

**S** Ab bathū ij dū tran sīt ſet, ſab bathū Mari a Mag-  
dale ne ij & Ma ri a Iaco bi ij & Ma ri a Iaco bi ij  
& Salome ij ij emerūt a roma ta ij emerūt a roma-  
ta ij vt venien tes vngerēt Ie ſum, vn gerēt Ie-  
ſum ij ij Al leluy a, ij ij Al-



luy-

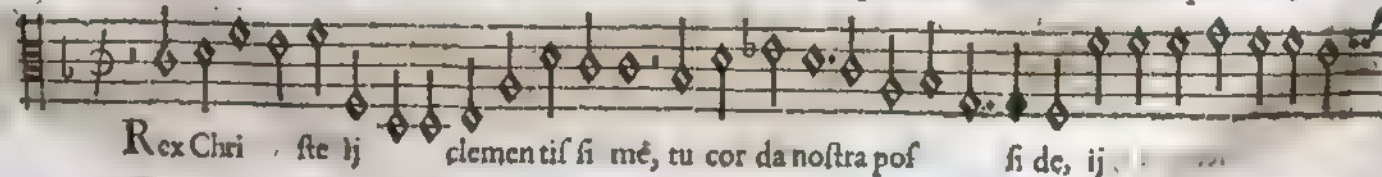
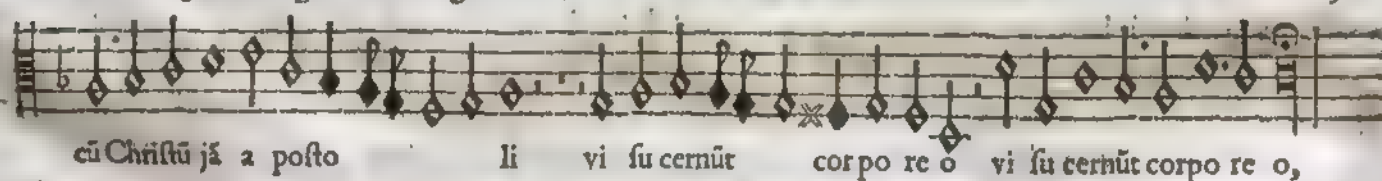
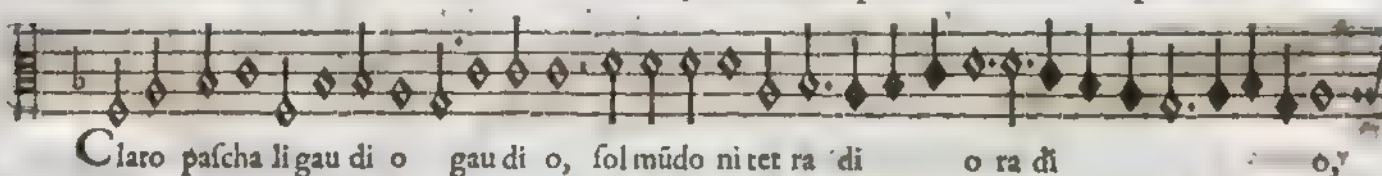
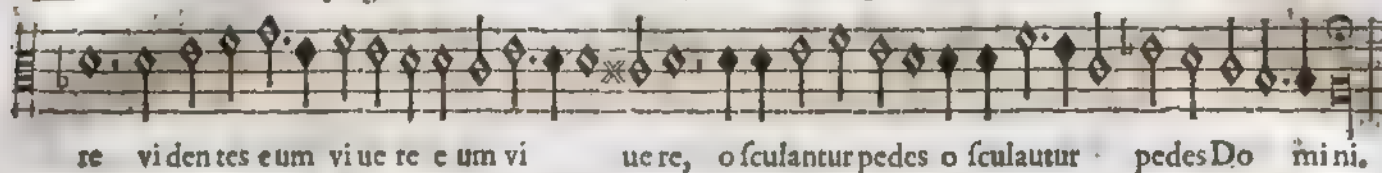


V. Voc. T. Tallis.

DISCANTVS

15.

**V** ir tus honor vir tus ij & pote stas ij ij  
& im pe ri ū, ij & im pe ri ū, sit tri ni ta ti ij in  
ni ta te ij y ni ta ti in tri ni ta te ij \*\* in tri ni ta te, In per en ni  
se cu lo r ū ij tem pore ij  
le luy a ij ij ij alle luy a. ij Alle luy a. ij \*\*  
D ij  
ij



Rex Chri ſte ij clementiſ ſi mē, tu cor da noſtra poſ ſi de, ij





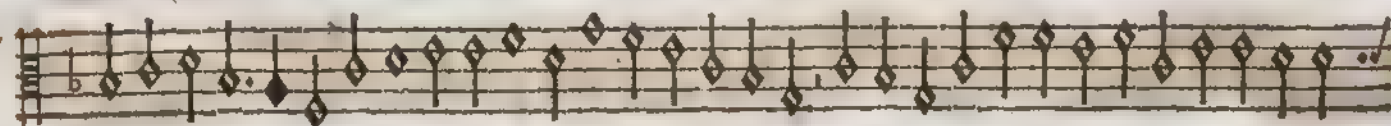
vt ei bilaudes de bitas, ij

reddamus o ni tem po re.



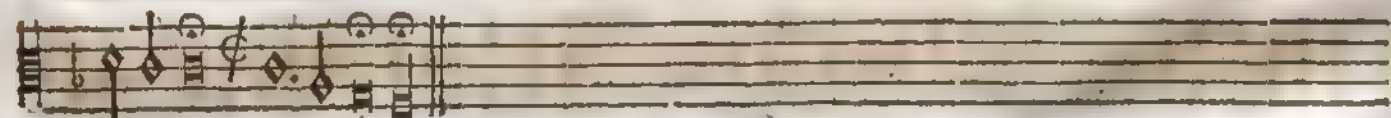
Glo ri a ti bi ij

Domine, qui sur re xi sti à mor tu is, ij

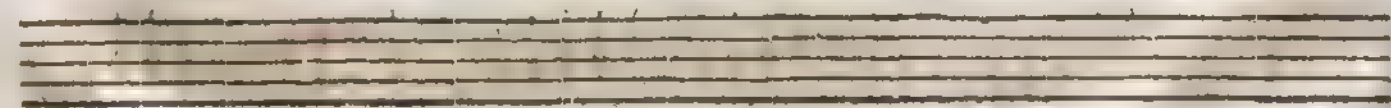


cum Patre &amp; Sancto spi ri

tu in sem pi ter na se cu la, ij



A . men.



Cantata

G

**L** Audate pu e ri Do minū Do minū, lauda te nomē Do mi-  
 ni, Do mi nī fit nomē Do mi ni be ne di ctū be ne di ctū, ij  
 7 fit nomē Do mi ni be ne di ctū be ne di ctū, ij ex hoc nūc & vñ que  
 in se cu lū, & vñ que in se cu lū in se cu lū. ij Auxi li um me um à Domino à Domi-  
 ✕ no, qui se cit ce lū & terrā, ij & ter rā auxi li um me um à Domi-  
 no,





no à Domi no, qui se-rit cœlū & terrā ij & ter ram, Benefac Domine,



bo nis benis fac Domine bo nis & rectis cor de, cor de benefac



Domine bo nis & rectis corde cor de & rectis corde, ij be-



ne fac Domine bo nis & rectis cor de, ij & rectis corde: cor de,



& rectis corde, ij & rectis cor de.

VI. Voc.

W. Birdi.

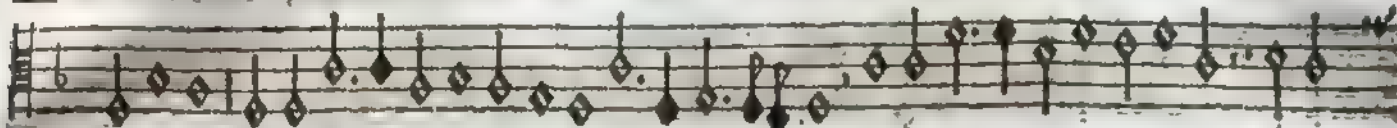
## DISCANTVS

No. 12

202 18

**M**

Emento homo quod cinis es, memeto memento homo quod cinis es, ij



&amp; in ci ne re re uer te ris, re uer te ris &amp; in ci ne re re uer te ris, ij

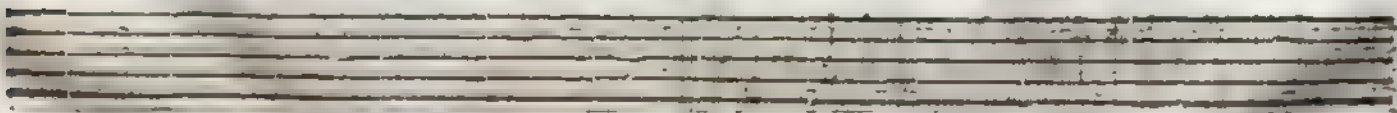


re uer te ris, re uer te ris &amp; in ci ne re re uer te-



ris re uer te ris,

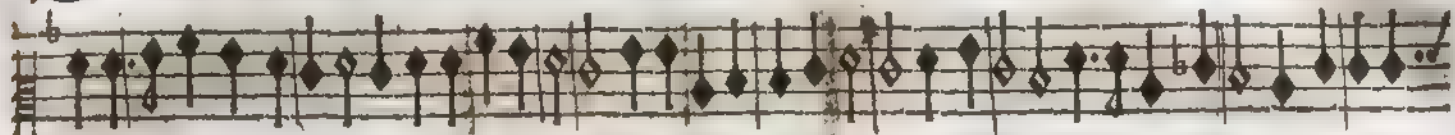
[Faint, illegible text]



[Faint, illegible text]

F





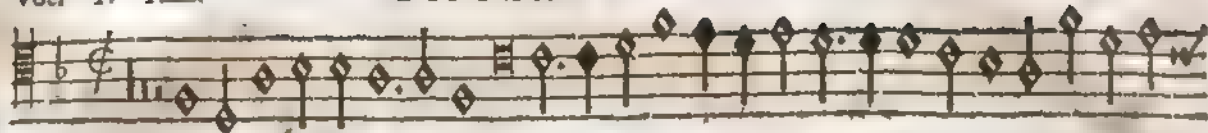
**P** Rocul re cedāt somni a & noctium fantasma-  
 ta, ho stē que nostrū cōpri me, ij ne pollu an tur cor-  
 pora.  
**P** rocul re cedāt somni a, & noctium fantasma ta, ho stē que nostrū cōprime ne pollu-  
 an tur cor po ra.



V. Voc. T. Tallis.

DISCANTVS

**S** Al ua tor naū di sal ua nos sal ua nos, qui per cru cē & sangui nem re-  
de mi fti nos, qui per cru cē & sangui nem re de mi fti nōs: au xi li a re no-  
bis te de pre camur ij De us nos ter, au xi li a re no bis au-  
xi li a re no bis te de pre camur Deus no-  
ster te de pre camur Deus no ster.

**F**

A dñi sunt naza re i e ius can di di, fa cti sunt naza re i e ius Al le luy.



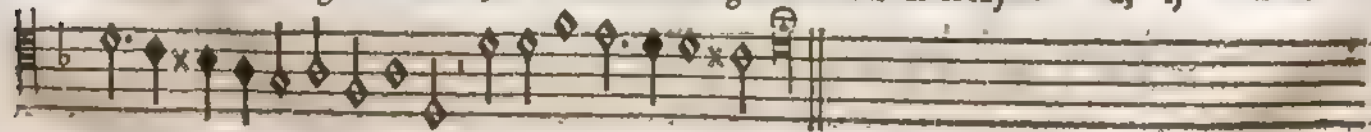
a, ij al le luy a ij splendoré De o de de rūt, ij



de de rūt al le luy a, ij ij



Et si cut lac co a gu la ti sūt, &amp; si cut lac co a gu la ti sunt al le luy a, ij



Al le luy a. ij



Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

**D** E tribula ti one: ij      Da mi hi au xi li um de tri bu la ti o-

ne, da mi hi au xi li um de tri bu la ti o      ne, ij      de tri bu la ti o-

ne: ij      qui a vana salus hominis, salus ho      minis: qui a vana sa lus ho-

minis, sa lus hominis quia vana salus ho      minis salus ho minis,

Aut a li quid sal tē res pi ran di tem      pus, res pi ran di tē      pus: sal tē res pi ran di tē-  
pus



VI. Voc.

W. Birdi.

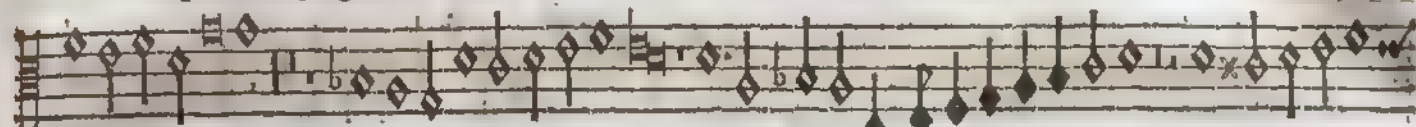
DISCANTVS

23



pus, vt plāgā iuuentutē me

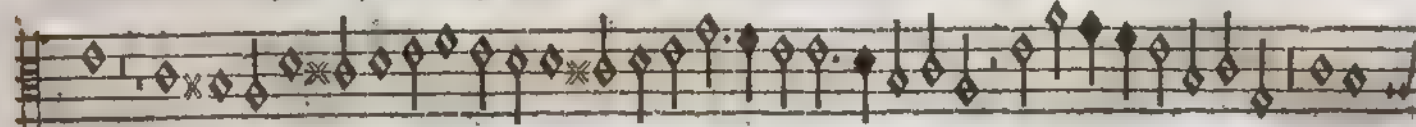
am, iuuentutē me am: vt plāgā



iuuentutē meam, ij

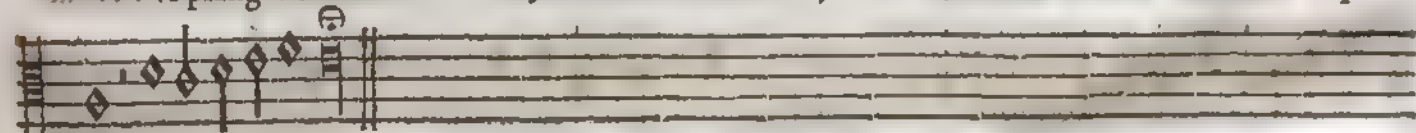
iuuen tutē me

am: ij



vt plāgā iu uentutē me am, iu uentutē meam ij

vt plā-



igā iuuentu tē meam.



**D** Omine, secundū actū me um, se cundū a ctū meum, ij  
 actū me um secundū actū me ū, ij ij  
 Domine, secundū actū me ū ij a ctū me ū, noli me iu di-  
 ca re iu di ca re, noli me iu di ca re: Nihil dignū ij ij  
 in conspectu tu o e gi, ij in conspectu tu o e-



I

De o de pre cor de pre cor maieſta tē tu am, ij

maieſtatem tuam, vt tu De us dele as i ni quita tē me am, ij

vt tu Deus de le as i ni quita tē me am, vt tu Deus de le as i ni quita-

rom me am, me am.

gi, e gi ij e gi.

V. Voc. T. Talla.

DISCANTVS.

117 118 119 120 121 122 123 124 125 126

**I** Nie iu ni o & fle tu ij  
sa cerdo tes, par ce Domine, ij  
parce pō pu lo tu o, ij  
& pē des hā re di tatē tuā in per di ti onem, hā re di tatē  
tu am in per di ti o nem hā re di tatē tuā in per di ti onem: in ter ve si bi  
lum & al ta re plo rabant sa cerdo tes, dicen tes, parce pō pu lo tu o, ij  
popu



V. Voc. T. Tallis.

DISCANTVS

167

The first system of musical notation consists of two staves. The top staff features a series of diamond-shaped notes, likely representing a lute or similar plucked instrument. The bottom staff contains a vocal line with lyrics underneath. The lyrics are: "ov po pu lo tu o parce po pu lo tu o ij" followed by a repeat sign and "parce po pu lo tu".

o, po pu lo tu o. par ce po pu lo tu o.

A set of four empty musical staves, likely for a keyboard or lute accompaniment.

A second set of four empty musical staves, continuing the space for accompaniment.

A third set of four empty musical staves, continuing the space for accompaniment.

168

S

V sci pe quæso Domi ne, vocem con fi ten tis vo-

cem cõ fi tentis, Su sci pe quæso Do mi ne, vo cẽ con fi ten tis con fi ten tis, ij

ij vocem cõ fi tentis, con fi ten tis: sce le ra me a non

de fen do, ij sce le ra me a non de fen do pec ca ui: ij

ij Deus mi se re re me i, ij



mi se re re me

I pec ca ui ij

de le cul pas meas gra-



ti a tu

a, gra ti a tu

a,



gra ti a ij tu

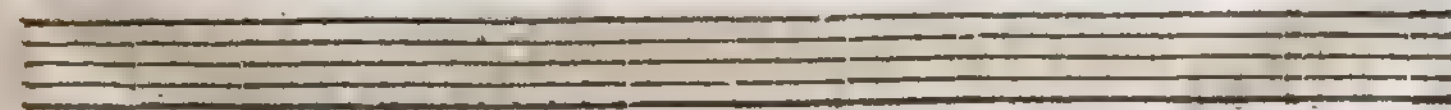
a tu

a, gra ti a tu-



a tu

a. ij





**S** I enim iniquitates recordaberis si enim iniquitates recordaberis quis sustineat  
 ij quis enim iustus ij  
 qui se di se se au de at si ne pecca to ef se ij si ne pecca to ef se  
 ij nullus est enim mundus in conspectu tu o in conspectu tu o  
 ij in conspectu tu o ij in conspectu

tu o, nullus est enim mundus in conspectu tu o. ij

in conspectu tu o. ij

The image shows a musical score for a vocal part, likely a Tenor (T.), from Tallis's 'Discantus'. The score is written on two staves. The first staff contains the melody, with lyrics 'tu o, nullus est enim mundus in conspectu tu o. ij' written below it. The second staff contains a discantus, with the lyrics 'in conspectu tu o. ij' written below it. The music is in a simple, early modern style, using a system of square notes on a four-line staff. The lyrics are in Latin and are written in a Gothic script. The page number '28' is in the top right corner. The title 'SECUNDA PART. VII. Voc. T. Tallis. DISCANTVS' is at the top left.

**M** I se re re mi hi Domine, ij mi se re re

mi hi Domine, ij & exau di ij o ra ti onem meam,

**CANON**  
Duz partes in  
vna in dia-  
tesseron.

ij Mi se re re mi hi Do mi ne, & ex au-  
di o ra ti onem me am me am, o ra ti onem me am.



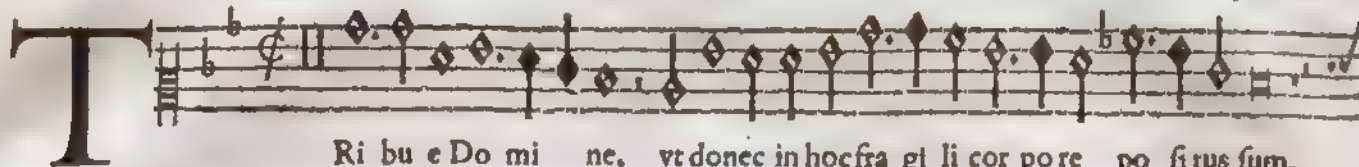
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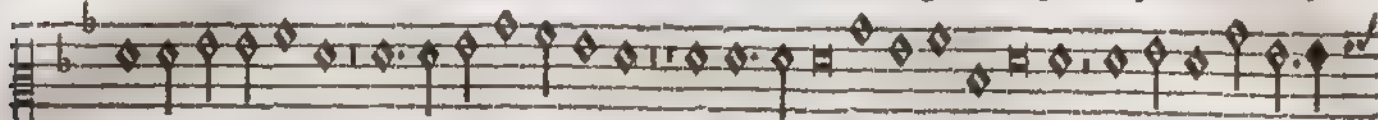
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Ri bu e Do mi ne, vt donec in hoc fra gl i cor pore po si tus sum,



laudet te cor meum laudet te lingua mea, & om ni a of fa me a dicant, Domine, quis si mi-



lis tu i, quē tri nū in per so nis, & v num in sub stan ti a de i ta tis co limus &



a do ramus, Patrē in ge ni tum, Spi ri tū san ctū de vtroque proceden tē & in v-



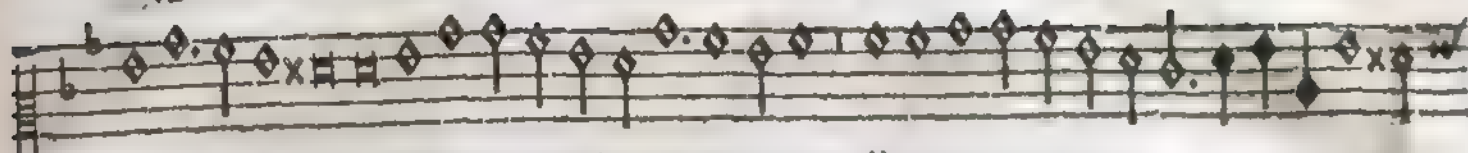
troque permanen tem permanen

tem, Sanctā & in di ui du-

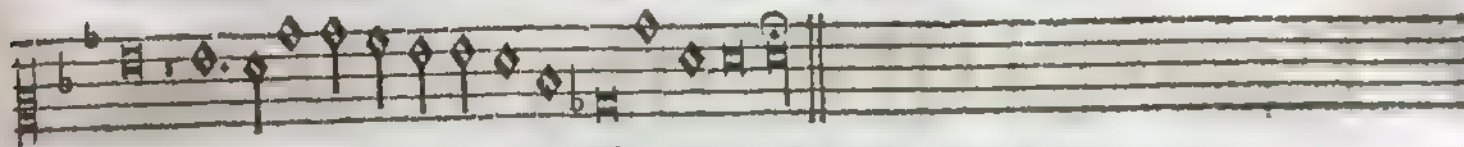
VL Voc. W. Birdi.

DISCANTVS

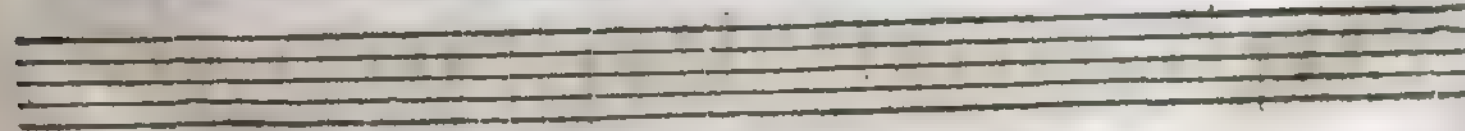
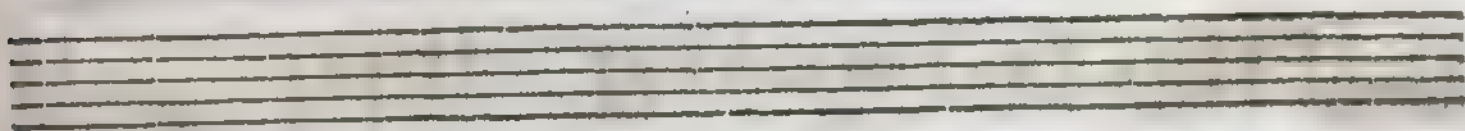
30



am tri ni ta tem, vnum Deum om ni poten tem, ij

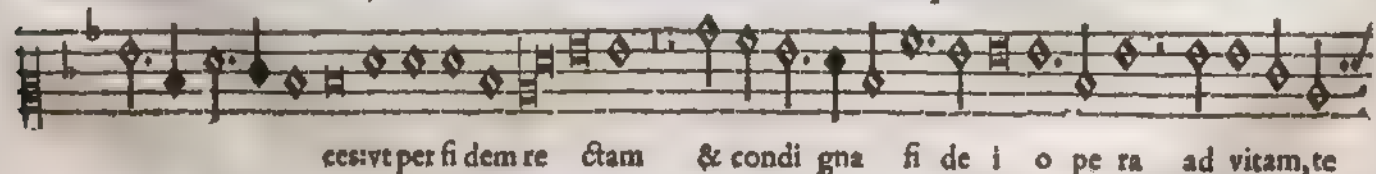
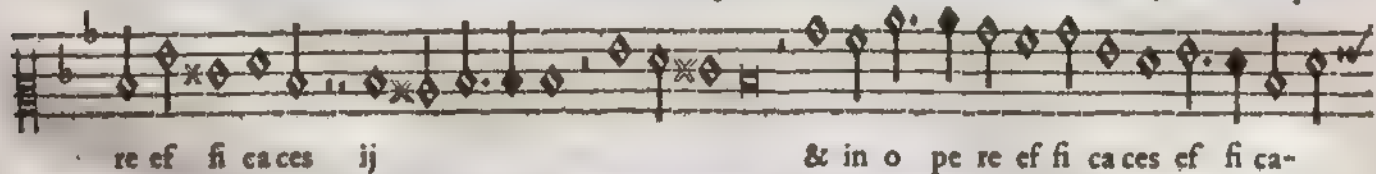
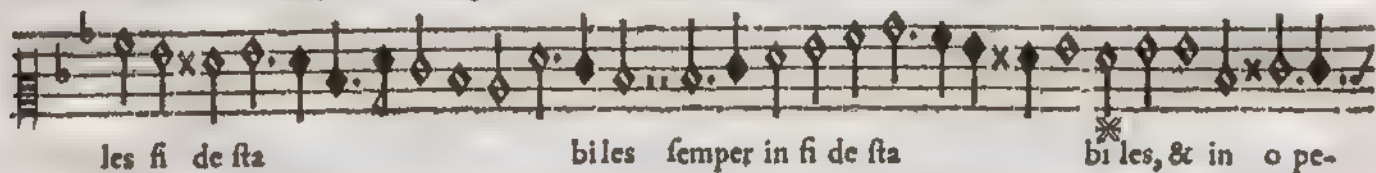
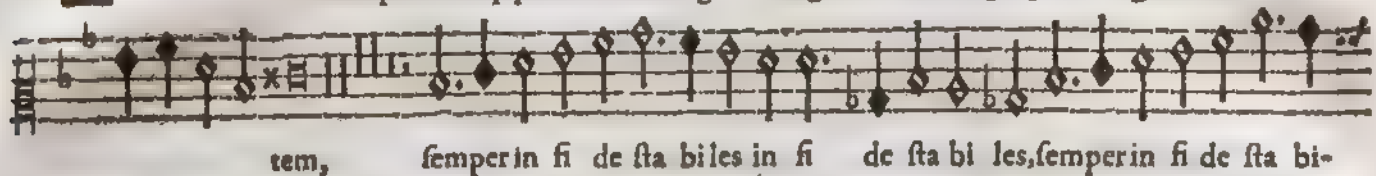
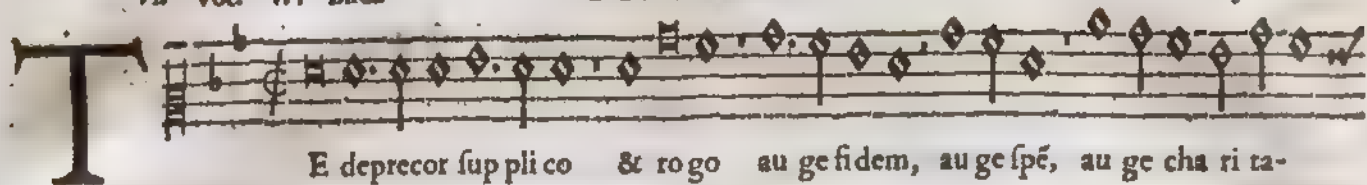


vnum Deum omnipotentem omnipotentem.



G ij.





mi-

VI. Voc. W. Birdi.

DISCANTVS

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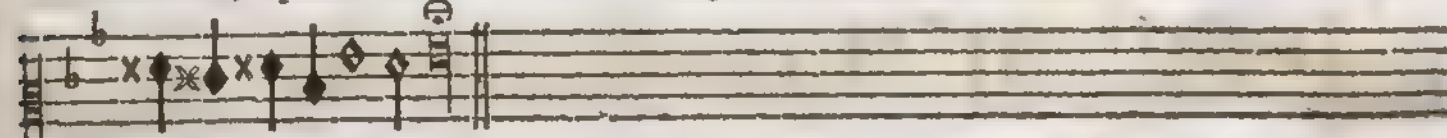
mi se ran te, ij

te mi se ran-



te, perue ni a

mus perue ni a mus x ter nam. ij



**G**

Lo ri a Patri qui crea uit nos, Glo ri a Spi ri tu-

i sancto qui sanctificauit nos sanctifi cauit nos i j sancti fi ca uit nos, Glori a sum-

\*maz &amp; in di ui du x tri ni ta ti cuius o pe ra in se pa ra bi li a sunt,

cuius o pe ra in se pa ra bi li a cuius o pe ra in se pa ra bi li a sunt, cuius impe ri um

si ne fi ne manet si ne fi ne manet, cuius imperium si ne fi ne manet si ne fi ne ma-



VI. Voc. W. Birdi.

DISCANTVS

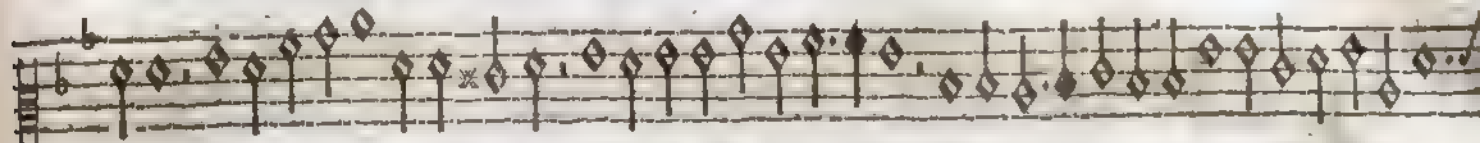
♩ 2 11 207 32



net, Te de

cer laus,

Tibi be ne di cti o & cla-



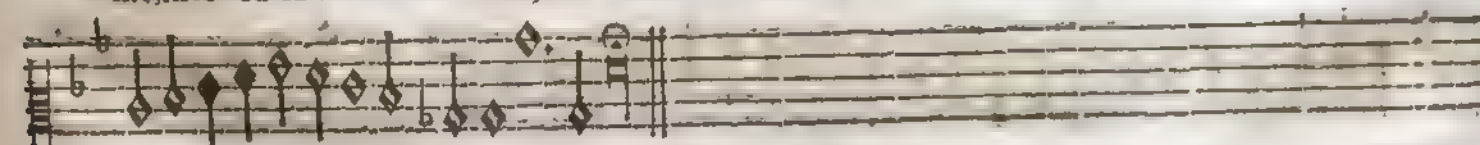
ritas, Tibi gra ti arum a cti o ti bi gra ti arum a cti o, Tibi ho nor vir tus & for ti tu do Deo no-



stro ij. in se cu la se cu lo rū A mē, in se cu la se cu lo rū A-



mē, in se cu la se cu lo rū A mē, A mē, se cu lo rū A mē, ij



se cu lo rūm A mē, A mē.

H

**L**

I be rame Do mine Do mi ne, de morte & ter-

na ij de morte & ter na ij de morte & ter na,

ij in di e il la in di e il latre men-

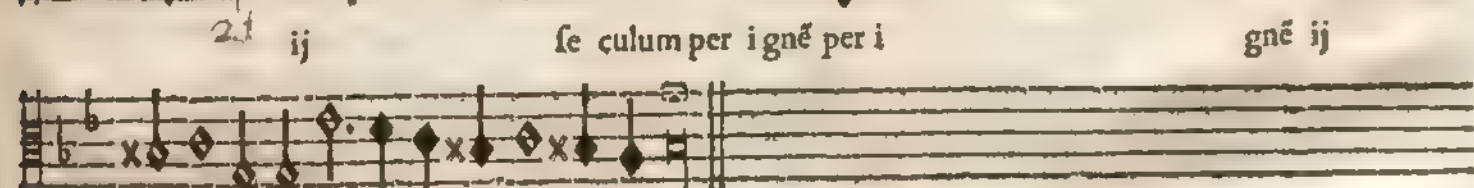
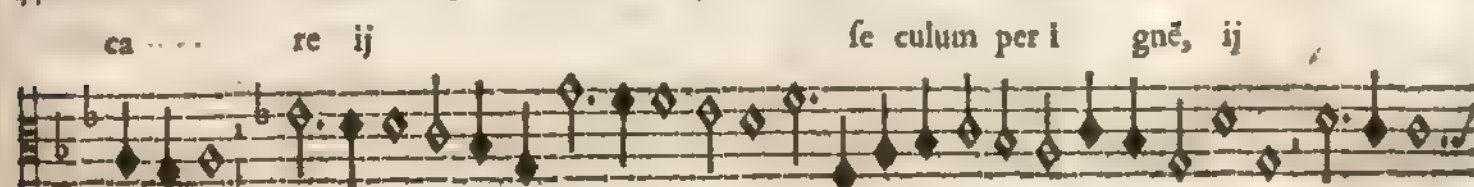
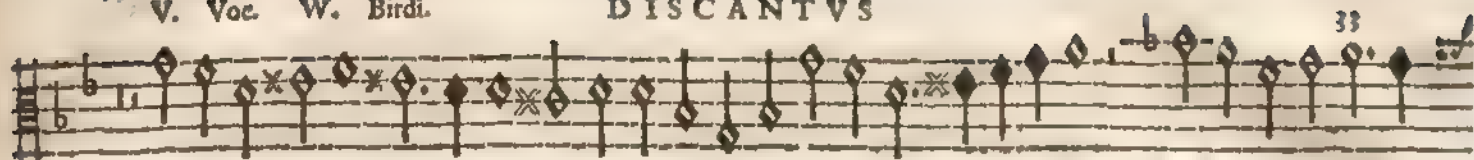
da in di e il latremen da, Quan do cz li mouendi sunt &

ter ra cz li mouendi sunt & ter ra mouen di sunt & ter ra,

Dum

V. Voc. W. Birdi.

DISCANTVS



H ij.



Quatuor partes in  
yna, Canon in vni  
sonus, Crescit in  
duplo, Arsim  
& tnelim.

**M**

I se re re nostri Do mi ne, mi se re-

re no stri mi se-

re re no stri Do mi ne, mi se re re

no stri. ij

AVTORES CANTIONVM AD LECTOREM.

*Has tibi primitias sic commendamus, amice*

*Lector, vt infantem depositura suum*

*Nutricis fidei vix firma puerpera credit,*

*Queis pro lacte tuæ gratia frontis erit.*

*Hac etenim fretæ, magnam promittere messem.*

*Audebunt, cassæ, falcis honore cadent.*

INDEX, IN QVO PRIOR NVMERVS  
NOTAT, QVOT PARTIVM SIT QVAE-  
QVE CANTIO, POSTERIOR, SITV,

& ordine quota sit.

<i>Cantio.</i>	<i>Partes.</i>	<i>Ordo.</i>	<i>Cantio.</i>	<i>Partes.</i>	<i>Ordo.</i>
Absterge Domine,	5.	2.	In ieiunio.	5.	26.
Aspice Domine.	6.	10.			
Atcollito portas.	6.	11.	Libera me.	5.	5.
			Laudate pueri,	6.	17.
Derelinquit impius,	5.	13.	Libera me.	5.	33.
Da mihi auxilium,	6.	23.			
Domine secundum,	6.	24.	Mihi autem	5.	7.
			Memento homo,	6.	18.
Emendemus,	5.	4.	Miserere mihi.	6.	29.
			Miserere nostri.	7.	34.
Facti sunt.	5.	22.	O nata lux.	5.	8.
Gloria Patri.	6.	32.	O sacrum conuiuium.	5.	9.
			O lux.	6.	12.
In manus tuas.	5.	3.	Peccantem me.	5.	6.
Ille dum pergunt.	5.	16.	Procul recedant.	5.	20.
					Sal.



# INDEX

Cantio.	Partes.	Ordo.	Cantio.	Partes.	Ordo.
Saluator mundi.	5.	1.	Tribue Domine.	6.	30.
Sabbatum.	5.	14.	Te deprecor.	6.	31.
Siderum rector.	5.	19.			
Saluator.	5.	21.	Virtus & potestas.	5.	35.
Suscipe quæso.	7.	27.			
Si enim.	7.	28.			

## Canones de duabus cantionibus.

Miserere mihi, quatuor partes in duabus, cum duabus alijs ad placitum,  
 Miserere nostri, 6. partes in duabus, cum vna parte ad placitum,





THE EXTRACT AND EFFECT OF THE QVENES

Maiesties letters patents to Thomas Tallis and VVilliam Birde,  
for the printing of musicke.

**E**LIZABETH by the grace of God Queene of Englande Fraunce and Irelande defender of the faith &c. To all printers bokefellers and other officers ministers and subiects greting, Knowe ye, that we for the especiall affection and good wil that we haue and beare to the science of musicke and for the aduauncement thereof, by our letters patents dated the xx i. of Ianuary in the xv i. yere of our raigne, haue graunted full priuiledge and licence vnto our welbeloued seruants Thomas Tallis and VVilliam Birde Gent. of our Chappell, and to the ouerlyner of them, & to the assignes of them and of the suruiuer of them, for xx i. yeares next ensuing, to imprint any and so many as they will of set songe or songes in partes, either in English, Latine, French, Italian, or other tongues that may serue for musicke either in Church or chamber, or otherwise to be either plaid or soonge, And that they may rule and cause to be ruled by impression any paper to serue for printing or pricking of any songe or songes, and may sell and utter any printed boke or papers of any songe or songes, or any booke or quieres of such ruled paper imprinted, Also we straightly by the same forbid all printers bokefellers subiects & strangers, other then as is aforesaid, to do any the premisses, or to bring or cause to be brought out of any forren Realmes into any our dominions any songe or songes made and printed in any forren countrie, to sell or put to sale, vpon paine of our high displeasure, And the offender in any of the premisses for euery time to forget to vs our heires and successors fortie shillings, and to the said Thomas Tallis & VVilliam Birde or to their assignes & to the assignes of the suruiuer of the, all & euery the said boke papers songe or songes, VVe haue also by the same willed & commaunded our printers, maisters & wardens of the misterie of stationers, to assist the said Thomas Tallis and VVilliam Birde & their assignes for the dewe executing of the premisses.



gion o bi. *Et mit*

nisha angulū hūyūm e i d fi

*u. Emu*

*u. Emu*

as aioru mū e ms. *Ecce In 1. a*

**D**icut oīs r nō tenebit i mūa

hic abscondita tenebrar r manifestabit

se ad oīs ptes alia. *Ps. 20. i. a. Iohā*

grande gaudio magno q. ueniet f

saluator alia. *Ps. 148. 1. a. 2. a. 3. a.*

*Ps. 148. 1. a. 2. a. 3. a.*



tores iuniorum. Et hic iam quod ut  
dispensatores ut fides que in  
atur. **Verba** v. **Verba** v. **Verba** v.

**I**uvenes autem cum audierint iunioribus opera

epi mittens duos de discipulis suis aut

iam tu es qui uenturus es cum alii

expectant. **Ps.** 38. **Ps.** 38. **Ps.** 38. **Ps.** 38.

**Ps.** 38. **Ps.** 38. **Ps.** 38. **Ps.** 38. **Ps.** 38.

**Ps.** 38. **Ps.** 38. **Ps.** 38. **Ps.** 38. **Ps.** 38.

**Ps.** 38. **Ps.** 38. **Ps.** 38. **Ps.** 38. **Ps.** 38.

**Ps.** 38. **Ps.** 38. **Ps.** 38. **Ps.** 38. **Ps.** 38.

**Ps.** 38. **Ps.** 38. **Ps.** 38. **Ps.** 38. **Ps.** 38.

**Ps.** 38. **Ps.** 38. **Ps.** 38. **Ps.** 38. **Ps.** 38.

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